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AND  
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# ANCIENT ROMAN GARDENS



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# Some Sculpture from Roman Domestic Gardens

DOROTHY KENT HILL

Since an attempt to evaluate or even to isolate the sculpture that was displayed, or may have been displayed, in gardens all over the Roman world from the Republic through the Late Empire would be arrogant and futile, I am restricting my subject to the domestic area and to certain popular types, with the intent of showing a pattern of creation and purchase. Truly, the great imperial villas, like Hadrian's at Tivoli and Domitian's at Castel Gandolfo, preserved many Greek works of art, either actually imported or copies (literal copies or "free" copies, some of the latter of giant size and arranged with twins in reverse, resulting in monumental architectural effects, as has recently been demonstrated by Cornelius Vermeule<sup>1</sup>). Hadrian did us little service by providing copies of the caryatids of the Erechtheum at Athens, since the original four have miraculously lasted until our time; but the copy of the Amazon by Pheidias was a significant contribution, as was the installation of a copy of Praxiteles' Aphrodite in a circular colonnade imitating the setting of the original on Knidos. At Domitian's villa a staircase was ornamented with four accurate copies of Praxiteles' Pouring Satyr, not to mention four copies of Myron's Marsyas and Polykleitos's Kyniskos on the same grounds. Though none of the gardens of the city of Rome can be bounded exactly, and though the excavation records are faulty, to say the least, we can rejoice in the preservation of the Niobid girl from a fifth-century pediment, several Niobids from a famous later group, several Pergamene statues of Gauls, and the Esquiline Venus, whatever her antecedents may be. Indeed, as repositories of sculpture, public gardens vied with public buildings; but I must omit them in this paper, with their Greek statues, copies, Roman originals, and fountains alike.

The chief source for knowledge of Roman domestic gardens is the area buried by the eruption of Mount Vesuvius: Pompeii, Herculaneum, Stabiae and their suburbs. The terminal date of 79 A.D. is early in Roman imperial history. Much that was found in the excavations

<sup>1</sup> Cornelius C. Vermeule III, *Greek Sculpture and Roman Taste* (Ann Arbor, 1977), *passim*.

had been accumulated over two centuries and more; this is true of sculpture, frescoes, other works of art, household equipment, and even the houses themselves. The finds bridge the early imperial period and what we customarily call the Hellenistic, sometimes forgetting that there was no break in artistic tradition. Types that we believe were Hellenistic in origin were perpetuated, and still in use were many pieces that we suppose to be of Hellenistic date. Dating by technique may be impossible for minor works, and excavational evidence usually has not been recorded. Therefore, one cannot precisely date much of the garden sculpture that is considered here.

The architecture of domestic gardens has been adequately explained in previous papers, so I will mention only matters which dictated the choice of sculpture. The commonest form of domestic garden was the peristyle, an enclosed rectangular area with surrounding colonnade. Frequently it was on the axis of the main part of the house, so as to be generally visible during busy hours. Statuary could stand under the portico or in the open space, individually placed or in groups, or sometimes it stood in basins. Rooms for living opened off the peristyle, and if the house had two stories even more rooms were offered the enjoyment of the garden. A fine house might have more than one peristyle, and in fact there seems to have been a tendency to multiply the peristyles as time went on.

One essential for a successful garden is water. Not surprisingly, many of the statues from gardens are fountain figures, statues through which water flowed or spouted. A fountain figure may be from a structure public or private, but if it is small in scale and of a type frequently found in domestic gardens it presumably belonged in a home. The elaborate combination of niches and pools that we call a *nymphaeum* had to be placed against a vertical wall and thus could not be incorporated in the perfect peristyle. However, one side of the peristyle's colonnade was occasionally eliminated to accommodate a *nymphaeum*. In the House of Marcus Lucretius at Pompeii there is a marble Hercules standing in a niche at the top of a flight of steps; from his tightly held wine jar the stream of water flows.

Statuary might ornament a *nymphaeum* without being pierced, without being involved in the water flow. A few years ago there was offered for sale a delightful mirror-support of bronze and marble, on

which were mounted statuettes also of bronze and marble: Venus, Apollo or Dionysos, and Cupid.<sup>2</sup> Some similar, less complete objects remain, and I suggest that all were imitations of garden nymphaea. In this case, the statuettes do not suggest a flow of water through the figures. The fact that a statue is not pierced by a water channel does not necessarily prove that it did not belong to a nymphaeum or in a basin; a very tiny surrounding depression and the necessary concealed piping could keep it active. Further, as has been shown at this symposium, large shallow pools filling an entire peristyle could encompass bronze or marble statues.

The small scale of the usual peristyle and nymphaeum and their strictly private intent had an effect upon the statuary chosen. Mammoth statues and Olympian subjects would have been out of place, both physically and psychologically. Almost never does one find in these gardens literal copies of Greek masterpieces—what we used to call “point copies.” The gods, heroes, and athletes of Greek times are seldom present; the Polykleitan Diadoumenos from a private house on Delos is exceptional. Other exceptions include an Athena Promachos of patently archaistic, not archaic, style which looked into the larger garden in the Villa of the Papyri at Herculaneum; the archaistic Apollo from the House of the Menander at Pompeii, believed to have been carried away from a temple; and an archaistic and rather unusual Diana, from a garden at Pompeii. But Mercury, at ease (Fig. 1), resting in the garden after one of his numerous obligatory sacred journeys—what could be more suitable? For a century or more after its discovery in the Villa of the Papyri it was called a work of Lysippos, or more frequently a reliable copy of a work by Lysippos. Actually, there is little reason for such an attribution. There is no duplicate, and the many small bronzes which have been classed as replicas have reversed pose or sit more erect on a higher pedestal and frequently are surrounded by animals or other attributes, and inevitably they are of later date than the Vesuvian eruption. Lysippos and those of his followers who liked a twisted torso offer only a *terminus post quem*. Luigi Beschi, in the only recent study of the type, announced his conclusion that the Mer-

<sup>2</sup> *Kunst der Antike, Schätze aus norddeutschen Privatbesitz*, Katalog, Museum für Kunst und Gewerbe, Hamburg (Mainz, 1977), 34–37; cf. *Die römischen Bronzen der Schweiz* (Mainz am Rhein, 1976–) I, Augst by Annemarie Kaufmann-Heinimann (Mainz am Rhein, 1977), 68–69, no. 68, pls. 69, 70.



cury is an eclectic work of Campanian origin.<sup>3</sup> I need hardly insist that its purpose was installation in the garden of the great villa.

The minor deity who especially presided over gardens was Priapus. Known in poetry and frequently represented in reliefs, often of silver, his statues are rare since they were usually of wood.<sup>4</sup> Some marble versions exist, small and coarse, and by comparison with them Ludwig Curtius recognized a beautiful bronze bust from the Villa of the Papyri (Fig. 2)—not Dionysos, not Plato, but Priapus!<sup>5</sup> In the garden of the villa, Priapus presided with dignity, in keeping with everything else in that home of cultivated people. (Like so many other works in that villa, this statue was misinterpreted as being Greek and of the fifth century B.C.)

Very common in all peristyles, which endeavored to bring the woodland within the home, were animals and the creatures of field and stream—satyrs, Pan, nymphs, and all. Famous because of its early discovery is the Dancing Faun, which we think stood in a basin as its replica now stands; an almost exact duplicate, less well preserved, has come to light in Gaul.<sup>6</sup> Also typical are the Hunted Stags which belonged, as Maiuri says,<sup>7</sup> in the garden of the house which we have named for them (not, as shown, in interior rooms), and such groups as the Boar Beset by Dogs, a fountain spout in the boar's bronze mouth.

What might have been the greatest of all villas, ranking with the Villa of the Papyri in quality of sculpture, is the villa that was not built. It vanished into the sea, architectural parts and sculpture, while still a mere dream. The wreck that was discovered in 1907 off Mahdia in North Africa was recognized as a cargo ship on its way from somewhere in the Greek world to somewhere in the Roman. Since the republication of this find by Werner Fuchs, it has been obvious that the voy-

<sup>3</sup> Luigi Beschi, *I Bronzetti romani di Montorio Veronese*, Memorie del Istituto veneto di scienze, lettere ed arti, 33, fasc. 2 (Venice, 1962), 47–48. Balázs Kapossy thinks the statue sat at the short end of the piscina: Balázs Kapossy, *Brunnenfiguren der hellenistischen und römischen Zeit* (Zurich, 1969), 27, 61.

<sup>4</sup> Horace *Satires* 1. 8; *Epodes* 2. 17–22. Horace's *Satire* is a poem put in the mouth of Priapus, disclosing his origin as a log of wood and his red paint. The same author in *Epodes* (2. 17–22) tells of autumnal rustic offerings to Priapus.

<sup>5</sup> L. Curtius, "Zum 'Dionysos' aus Herculeum," *Archäologikē Ephēmeris* 1953–54, pt. 1, 230–234; Museo Nazionale, Naples, no. 5618.

<sup>6</sup> To date it remains unpublished.

<sup>7</sup> Amedeo Maiuri, *Herculeum*, trans. V. Priestly, Guidebooks to Museums and Monuments in Italy, 53, (Rome, 1942) 61; Amedeo Maiuri, *Pompei, Ercolano e Stabia* (Novara, 1961), 124.

age took place about 100 B.C.<sup>8</sup> (The ship's contents, of course, could have been older in certain cases. Naturally, we do not have all the cargo.) There is artistic consistency in the finds, and one is permitted, though not positively obliged, to view the load as embellishments for an existing house or, better, for a house about to be built. Marble blocks for a peristyle, lamps and lighting fixtures, small and not-so-small sculpture, heating apparatus, beds and other furniture, all would fit into a rich Roman's house. Certainly consistent and belonging together are four bronzes: a winged lyrist, two dancing women dwarfs with crotals, and a dancing male dwarf with crotals.<sup>9</sup> The lyrist is 0.42 meters tall, the dancers around 0.30. None has feet flattened to stand on the ground or other signs for vertical mounting. Well preserved on two statues, and to be mentally restored on the others, are rings on the upper back for suspension by chains. Where were they to be suspended? I suggest the intercolumniations of a peristyle. We are familiar with circular marble discs called *oscilla*, carved on both sides and swinging free between the columns, also with pelta-shaped ones and with masks hung in the same way. Should we not add sculpture in bronze, though preserved by the merest chance in one instance and never used as intended? An alternative suggestion is suspension in the compluvium of an atrium, at the corners or in the centers of the four sides, where the statues could seem to look one at the other and tempt humans to look up at the sky, as if the atrium were a garden. Still another possibility, but this unacceptable to me, is that they were suspended from the arms of a candelabrum, like Myrina terracottas.

Muses naturally were preferred for gardens. Any garden could become a garden of the Muses. There were public and private ones. Perhaps the original group by Philiskos of Rhodes was in a garden, or at any rate out-of-doors.<sup>10</sup> The famous group in the Vatican comes from

<sup>8</sup> Werner Fuchs, *Der Schiffsfund von Mahdia*, Bilderhefte des deutschen archäologischen Instituts, II (Tübingen, 1963), 16-18, nos. 5-8, pls. 14-17. Back views: A. Merlin, "Statuettes de bronze trouvées en mer près de Mahdia," *Académie des Inscriptions et Belles-lettres, Paris. Commission de la Fondation Piot. Monuments et mémoires*, 18 (1910), 5-17, figs. 1, 2.

<sup>9</sup> Merlin (op. cit.) compares a group of small statuettes: Dionysos, two maenads, and a satyr musician. Jean Charbonneaux, *Les bronzes grecs* (Paris, 1958), 102, pl. xxx. My conclusion was reached independently by Eugene J. Dwyer in *Pompeii and the Vesuvian Landscape* (Washington, 1979), 65, n. 24.

<sup>10</sup> B. S. Ridgway, "The Setting of Greek Sculpture," *Hesperia*, 40 (1971), 350.

the villa of M. Brutus at Pianella di Cassio near Tivoli; the Muses stood in niches.<sup>11</sup> At Delos a small Polyhymnia was in the Agora of the Italians, a larger one together with a herm of Priapus in the peristyle of a house, and two, Terpsichore and a seated Muse, were in the House of Kedron.<sup>12</sup> In the two peristyles of a Roman house at Cos there were five fragments: two Muses leaning on pillars (the type usually called Polyhymnia); one standing and holding a scroll (either Klio or Erato); and the lower part of a seated Muse, commonly identified as Urania.<sup>13</sup> Commodus's father-in-law had a garden of the Muses in his villa at Monte Calvo in the Sabine Hills. Four Muses are preserved (Melpomene, Klio, Polyhymnia, and Erato) along with the poets Pindar and Anakreon and a statue of Hera; they are now in the Ny Carlsberg Museum in Copenhagen.<sup>14</sup> And at Pompeii in the splendid villa of Loreius Tiburtinus (also called the villa of D. Octavius Quartio), among the gorgeous effects of three garden levels with flowing water there were at least two standing Muses, one of the leaning type called Polyhymnia, the other Erato or Klio.<sup>15</sup> Many small Muse statues, some of unknown origin, are scattered about. I call attention to three acquired individually for the Walters Art Gallery in 1924, 1927, and 1928 (Figs. 3-5)<sup>16</sup>—a variant of Polyhymnia, a standing Klio, and a seated Urania. All lack attributes, and may never have had any. Though not related to each other they yet appear alike in date, belonging to the very latest Hellenistic or the earliest Roman period. To judge by the workmanship and material, all could have come from the East,

<sup>11</sup> Georg Lippold, *Die Sculpturen des Vaticanischen Museums*, III, pt. 1 (Berlin and Leipzig, 1936), 67-72; Vermeule, *Greek Sculpture and Roman Taste*, 65.

<sup>12</sup> F. Mayence and G. Leroux, "Remarques sur quelques statues découvertes à Délos," *Bulletin de correspondance hellénique*, 31 (1907), 390-394, figs. 1-4.

<sup>13</sup> Doris Pinkwart, *Das Relief des Archelaos von Priene und die 'Musen des Philiskos'* (Kallmunz, 1965), 190, nos. 14, 15; 193, no. 10; 206, no. 8; 215, no. 7; also L. Laurenzi, "Sculpture inedite del Museo di Cos," *Annuario della R. Scuola archeologica italiana di Atene*, n.s. 17-18 (1955-56), 95-96, nos. 56-59; 75-76, no. 8.

<sup>14</sup> Vermeule, *Greek Sculpture and Roman Taste*, 65.

<sup>15</sup> Pinkwart, *Das Relief des Archelaos*, 188, no. 6; 196, no. 8; Vittorio Spinazzola, *Pompei alla luce degli scavi nuovi di Via dell'Abbondanza*, I, (Rome, 1953), 405-406 with figs. 461-462, also fig. 453 on p. 397; M. Sarfatti, "Pompei Risorta," *Dedalo*, 4 (1923-24), 671. The statues do not appear in the same positions in all photographs.

<sup>16</sup> Walters Art Gallery no. 23.90: upper part only; height 0.306 m.; purchased 1927. Hôtel Drouot, *Catalogue des objets antiques et du Moyen Age . . . provenant des collections du Dr B. et de M. C.* (Paris, May 19-21, 1910), no. 45, pl. iv. Walters Art Gallery no. 23.84: left arm was dowelled at elbow; height 0.648 m.; purchased 1924. Walters Art Gallery no. 23.100: head and arms missing, head was dowelled; height 0.703 m.; purchased 1928.

and may have graced three separate gardens far apart. Of the three, the seated figure which I have called Urania (Fig. 5) is the most debatable. It bears some resemblance to the Tyche type, and to certain of the nymphs we shall consider next.

In a Roman neighborhood one could scarcely ever forget the nymphs and their watery habitat. Obvious examples are the fresco of a nymph holding a basin on one wall of the House of the Hunt<sup>17</sup> and two nymphs in the House of Romulus and Remus, so near to the House of the Bronze Ephebe that Margarete Bieber suggested that it was inspired by the bronze statue of a nymph with a bowl of fruit that was the fountain figure at the back of the garden of that house.<sup>18</sup> In his first publication, the excavator gloried in the thought of the sound of flowing water mingling with the laughter at the banquet served at the summer, out-of-door triclinium in this garden. And what provided light for this banquet? Why, lamps suspended from the bronze acanthus scrolls in the hands of the very ephebe who gave us a name for the house (Fig. 6).<sup>19</sup> The statue was found inside the house, but its base is in position off-center to the open end of the garden triclinium. Nowhere does one so long to know about the planting as in this garden of the House of the Bronze Ephebe, where we have all these tantalizing fixtures but no flowers! And today we can recognize many lamp-bearers of the same ephebe type: the Apollo of Piombino, demoted from his position as a Greek original by Brunilde Ridgway;<sup>20</sup> the Apollo Sciarra now in Copenhagen; the ivy-crowned ephebe from Volubilis; and the recently discovered ephebe from the Peiraeus, which shows by its surprising advanced right foot that it belonged to a pair—a pair of contrasting figures to hold lights at a banquet.<sup>21</sup> Perhaps the Peiraeus find is mute evidence of another villa that never was built! I understand that one more bronze ephebe has now been found in the area of Pompeii, and I trust that I shall view it without prejudice!

<sup>17</sup> Giovanni Becatti, *Ninfe e divinità marine*, Seminario di archeologia e storia dell' arte greca e romana dell' università di Roma, Studi miscellanei xvii (Rome, 1970-71), frontispiece.

<sup>18</sup> Margarete Bieber, *Sculpture of the Hellenistic Age* (New York, 1955 and rev. ed. 1961), 150, figs. 636, 637; Kapossy, *Brunnenfiguren*, 13.

<sup>19</sup> A. Maiuri, in *Notizie degli Scavi di Antichità*, ser. 6, 3 (1927), 60, 64, 70.

<sup>20</sup> B. S. Ridgway, "The Bronze Apollo from Piombino in the Louvre," *Antike Plastik*, 7 (1967), 43-73.

<sup>21</sup> V. G. Kallipolitis and Evi Touloupa, *Bronzes of the National Archaeological Museum of Athens* (Athens, n.d.) 22, no. 19. The recognition of a large group of such *lychnouchoi* is due to Lidia Forti, *Le danzatrici di Ercolano* (Naples, 1959), 67.

And the nymphs that I have mentioned were only a beginning. Nymphs of all sorts, the commonest similar to a certain Aphrodite found at Syracuse, with the addition of the necessary basin, were everywhere. If not a basin, it might be an amphora or a hydria that the nymph carried, which might or might not serve as a fountain spout. One of the more exotic I wish to mention here, though I have published it previously.<sup>22</sup> There is a popular type of group, a seated nymph with a dancing satyr who bows before her, inviting her to arise and dance with him.<sup>23</sup> Of this type there are some seventy replicas or parts of replicas, some with significant changes. A useful reconstruction is in Florence; it is based on many imperfect statues and a coin of Cyzikos (Fig. 7). A nymph was found without her partner at Pompeii; on the seat, by her, is a vase from which water was supposed to flow constantly (Fig. 8).<sup>24</sup> In another group, of unknown origin, Pan is substituted for the satyr (Fig. 9);<sup>25</sup> he stands close beside the nymph, touching her shoulder; the vase at the side is pierced, so this was a fountain. The satyr from another of this group type, found alone in the Kerameikos of Athens, has an added tree trunk which the dancing satyr hardly needs for support. The trunk is bored for the jetting forth of a stream of water.<sup>26</sup> And after these variations and this addition of water to a standardized type, one need not be too surprised at the head that was purchased for the Walters Art Gallery in 1971 (Fig. 10).<sup>27</sup> After its cleaning, a drilled hole appeared between the rows of teeth, this hole meeting at right angles a vertically drilled hole from the neck; by way of this sharply bent tube the nymph can spit water forced from below. Spectacular and ingenious, if vulgar, use of a beloved type! When I first wrote about this fountain piece I thought it an easy matter to drill the

<sup>22</sup> D. K. Hill, "Nymphs and Fountains," *Antike Kunst*, 17 (1974) pt. 2, 107-108.

<sup>23</sup> D. M. Brinkerhoff, "New Examples of the Hellenistic Statue Group, 'The Invitation to the Dance,'" *American Journal of Archaeology*, 69 (1965), 25-37. On the Hellenistic original see Ridgway, "The Setting of Greek Sculpture," 347.

<sup>24</sup> Johannes Adolf Overbeck, *Pompeji in seinen Gebäuden, Alterthümern und Kunstwerken* (Leipzig, 1884), 549, and 547, fig. 284b; Kapossy, *Brunnenfiguren*, 17.

<sup>25</sup> Guido Kaschnitz-Weinberg, *Sculture del magazzino del Museo Vaticano* (Vatican City, 1936), 180, pl. 36; Kapossy, *Brunnenfiguren*, 37.

<sup>26</sup> Brinkerhoff, "New Examples," 33, no. 22L; F. Muthmann, "Wiederholung des 'Satyrs mit der Fussklapper,'" *Mitteilungen des deutschen archäologischen Instituts, Athenische Abteilung*, 56 (1931), 87-89, Beilage 39, 40; and *Arkaiologikon Deltion*, 17 (1961-62), chronika 16, pl. 13c.

<sup>27</sup> Walters Art Gallery no. 23.228: height 0.21 m.; acquired 1971. Hill, "Nymphs and Fountains," 107-108, pl. 24.

statue from the ground up through the neck, and to make the water channel from below meet the one through the mouth. Further reflection has shown me that it would not be easy or necessary. If the head were made separately, to join the torso at the edge of the garment, the head could receive two short drillings and the body be drilled from the neck down from the exactly corresponding point, and then the two parts could be satisfactorily connected with the help of a short flexible tube which might act almost as a dowel.

Rarely did water flow from the human mouth, though animal mouths often acted as fountains. Perhaps the idea of a human spitting was too crude for most purchasers of garden statuary. A single case is the head from a herm representing the great philosopher Epicurus.<sup>28</sup> Efforts have been made to explain it away by saying that the fountain use was not the original intent. As if there would be better excuse for vulgarity in a reuse! Actually, most of the fountains existent do not appear to be reused pieces; in every case there is at least the probability that the boring is original. Even the celebrated Aphrodite Riding a Goose,<sup>29</sup> though it looks like an acroterion of the fourth century B.C. and though fountain use is not likely before the first century B.C., is not a certain case of reuse. Was it really an early fountain?

The group of Pan extracting a thorn from a satyr's foot is a good genre subject suitable for a garden; the two-sided effect marks the original as late Hellenistic, though all known copies are much later. One version is in the Louvre, one not identical was found at Ostia, and one which is a reversal of the Ostia group and which was a fountain, the spout being a wineskin, is in the Vatican (Fig. 11). Another was found in the House of Marcus Lucretius at Pompeii and was installed in the garden below the nymphaeum which is filled from Hercules' wineskin.<sup>30</sup> A detached head is in the Walters Art Gallery (Fig. 12).<sup>31</sup> Deep

<sup>28</sup> Copenhagen, Ny Carlsberg, no. 416. F. Poulsen, "Talking, Weeping and Bleeding Sculptures," *Acta Archaeologica*, 16 (1945), 178-182.

<sup>29</sup> Lacey D. Caskey, *Museum of Fine Arts, Boston; Catalogue of Greek and Roman Sculpture* (Cambridge, Mass., 1925), 83-86, no. 36; Mary S. Comstock and Cornelius Vermeule, *Sculpture in Stone of the Museum of Fine Arts, Boston* (Boston, 1976), 32-33, no. 43.

<sup>30</sup> Three groups in Bieber, *Sculpture*, figs. 633-635. Vatican: Kapossy, *Brunnenfiguren*, 37. Ostia: G. Calza, "Ostia. Isola Sacra," *Notizie degli Scavi di Antichità* ser. 6, 7 (1931), 525, fig. 7. House of Marcus Lucretius: Panofka, "Scavi di Pompei," *Bullettino dell'Istituto di Corrispondenza Archeologica* 1847, 133 and *Jahrbuch des deutschen archäologischen Instituts*, 94 (1979), 497, fig. 29 and 496 n. 106.

<sup>31</sup> Walters Art Gallery no. 23.128: height 0.25 m.; acquired 1925. D. K. Hill, "Some Representations of the Greek Pan" *The Journal of the Walters Art Gallery*, 17 (1954), 61-69.

drilling in the hair would place all these as of Antonine date except that from Pompeii, which must be earlier.

A thorn in the foot can afflict a mortal as well as a satyr, and a boy with such a problem is a natural genre choice for a garden. There are several marbles preserved, and two are pierced to act as fountains. One, in the British Museum, has two holes running front to back through the rocky seat (Fig. 13). The other, from a cache of sculpture of late times in a home in Antioch, included a jar under the subject's right knee with water running constantly from the jar's mouth. This statue, now in the Baltimore Museum of Art, had its head reattached in ancient times by a dowel (Fig. 14).<sup>32</sup> These two statues are examples not of caricature, as has sometimes been said, but of Hellenistic realism. There is a terracotta figurine from Priene with a person much uglier,<sup>33</sup> but even this is not fairly a caricature, rather an example of extreme realism which appealed to certain purchasers. And not to be avoided at this point is the Spinario (Fig. 15), which was considered the perfect example of Greek sculpture of the time of Myron (the first half of the fifth century B.C.) and which has now been removed from that position by Brunilde Ridgway and others. Now, viewing the sculpture in the cold light of day, one is inclined to wonder how such a mistake could have thus perpetuated itself; the mere fact of a genre subject should divorce the Spinario from Myron and his contemporaries, who chose gods, heroes, and successful athletes as subjects for statues.<sup>34</sup> Is it fair to claim this statue as one of the finest and most suitable ever devised for a garden? Is it another of the Campanian eclectic bronzes? It lacks the realism of the Antioch and British Museum versions, but not everyone admired realism. There is a decided resemblance to the "Dancers" from the Villa of the Papyri, by far the most important of all Roman garden sculptures. They were found scattered about the great garden with the large piscina, but their effigies have been placed by the pool in the somewhat smaller peristyle in the J. Paul Getty Museum. Their heads have many similarities to the head of the Spinario, and all might be products of the same classicizing school. Kapossy considered them

<sup>32</sup> For both statues: Kapossy, *Brunnenfiguren*, 45; illustration of the Antioch statue, fig. 30. Also Dericksen M. Brinkerhoff, *A Collection of Sculpture in Classical and Early Christian Antioch* (New York, 1970), 38, fig. 52.

<sup>33</sup> Theodor Wiegand and Hans Schrader, *Priene* (Berlin, 1904), 357, figs. 433-435.

<sup>34</sup> Brunilde S. Ridgway, *The Severe Style in Greek Sculpture* (Princeton, 1970), 132-133, 146.

*hydrophoroi* ("water carriers") but failed to explain how they arrived at their present condition.<sup>35</sup> The careful study by Forti, establishing them as works of the first century B.C., revealed no major restorations, attrition, or damage; and in their present state they could not be made to hold water jars, nor could they be connected to a piping system.<sup>36</sup>

One might expect the birth of Aphrodite to be used as a fountain figure more frequently than is the case. One of the most convincing is a marble statuette of Aphrodite holding her hair to the sides with her upraised hands. The figure is cut off through the thighs so as to give the effect of emerging from the water (Fig. 16). It came from Benghazi and is now at the University Museum, University of Pennsylvania.<sup>37</sup> It must have been altogether entrancing in its original position in a very shallow pool; and it gives rise to the question of how many statues of the type were placed similarly but in much deeper pools. The crouching Aphrodite exists in innumerable replicas, and one is a fountain figure (Figs. 17, 18). The fountain is from the same cache at Antioch as the boy thorn-puller.<sup>38</sup> On a stone at Aphrodite's left lies a dolphin, whose mouth was the spout. Aphrodite's head is broken away, but obviously the hair was short and the hands were not engaged with it. The goddess is waiting for a cold douche to be poured over her. Does she intend to fill her own jar for the purpose? The possibility that many such crouching Aphrodite statues were set in pools is an enticing thought.

Finally, I wish to consider the acrobatic negro, an Egyptian subject. One marble negro found at Rome is poised upright on his hands, with elbows adding support; a pipe through his teeth was the spout.<sup>39</sup> Another, very similar, in the British Museum, has no visible spout; it is mere surmise that the damaged and restored crocodile upon which he balances was perforated for a stream of water (Fig. 19).<sup>40</sup> The type is

<sup>35</sup> Kapossy, *Brunnenfiguren*, 61.

<sup>36</sup> Forti, *Le danzatrici*, 67.

<sup>37</sup> Luigi Mariani, "Aphrodite di Cirene," *Bollettino d'Arte*, 8 (1914), 180-181; O. Brendel, "Weiblicher Torso in Oslo," *Die Antike*, 6 (1930), 52, figs. 5-6.

<sup>38</sup> Kapossy, *Brunnenfiguren*, 17. On the type see Bieber, *Sculpture*, 82-83, figs. 290-295.

<sup>39</sup> Kapossy, *Brunnenfiguren*, 47.

<sup>40</sup> British Museum no. 1768; Kapossy, *Brunnenfiguren*, 47. For other uses of the type see F. Chapouthier, "Deux épées d'apparat," *Etudes cretoises*, 5 (1938), 57, fig. 27; and Paul Perdrizet, *Les terres cuites grecques d'Égypte de la Collection Fouquet* (Nancy, 1921), 159, no. 448, pl. xci center.



eminently suitable for gardens, and some day we may know more about it.

This paper has answered a few questions and raised more. Certainly there was a pattern of favorite subjects for garden sculpture. One piece, the bronze Mercury at ease, has been identified as a garden figure partly because it is unique, but in general garden statuary was highly repetitive. The same subjects appear both as statues and as fountains (statues bored for fountain use). What was the system of manufacture and of sale? Were there sculptors and shops that specialized in garden statuary? Was manufacture heaviest in the East? Did a firm export garden figures, or did patrons place their orders and specify if and how water was to circulate? Were certain subjects preferred by certain firms? The answers to all these questions must await further research, as must the crucial question of the relationship of planting to sculpture. I am not ready to assert that there was an ancient mail-order house, and that from a catalogue one could select a subject, in marble or in bronze, large or small, perforated as a fountain or not. But for our purposes, as we try to recreate Roman gardens after many centuries and perhaps feel some of their calm and beauty, might it not be useful to make such a catalogue?



1. Seated Mercury from the Villa of the Papyri, Herculaneum; Naples, Museo Nazionale (photo: Deutsches archäologisches Institut, Rome)



2. Head of Priapus from the Villa of the Papyri, Herculaneum; Naples, Museo Nazionale (photo: Anderson)



3. Statue of a Muse (Polyhymnia?), late Hellenistic or early Roman; Walters Art Gallery, Baltimore (photo: same)

4. Statue of a Muse (Klio?), late Hellenistic or early Roman; Walters Art Gallery, Baltimore (photo: same)



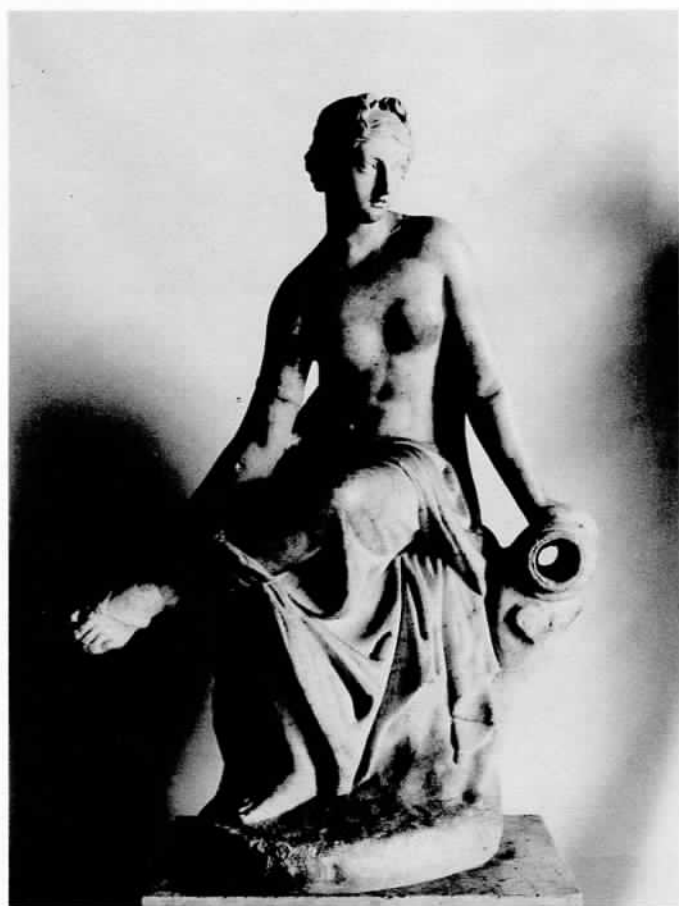
5. Statue of a Muse (Urania?), late Hellenistic or early Roman; Walters Art Gallery, Baltimore (photo: same)



6. Bronze ephebe as lamp holder from the House of the Bronze Ephebe, Pompeii;  
Naples, Museo Nazionale (photo: Deutsches archäologisches Institut, Rome)



7. Invitation group; cast of a coin from Cyzikos; Bibliothèque Nationale (photo: same)



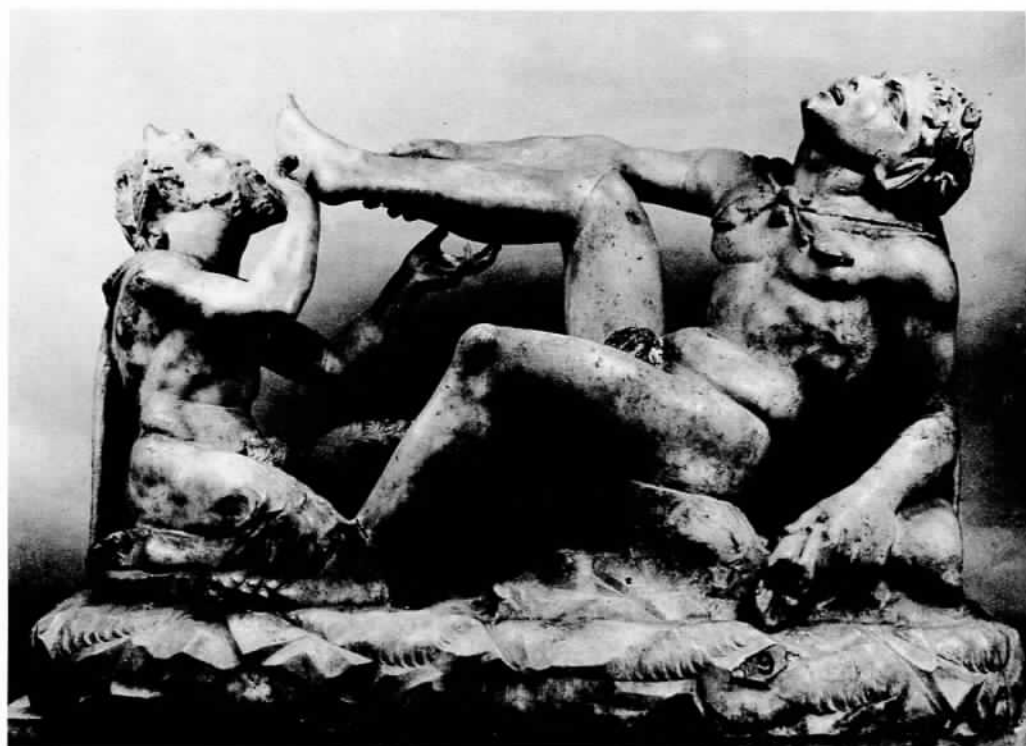
8. Seated nymph; fountain from Pompeii (head possibly replaced); Naples, Museo Nazionale (photo: Deutsches archäologisches Institut, Rome)



9. Nymph with Pan; fountain;  
Vatican Museum (photo: same)



10. Head of a nymph; fountain;  
Roman; Walters Art Gallery,  
Baltimore (photo: same)



11. Pan extracting a thorn from a satyr's foot; fountain; Roman; Vatican Museum  
(photo: same)



12. Head of Pan; Roman; Walters  
Art Gallery, Baltimore (photo: same)

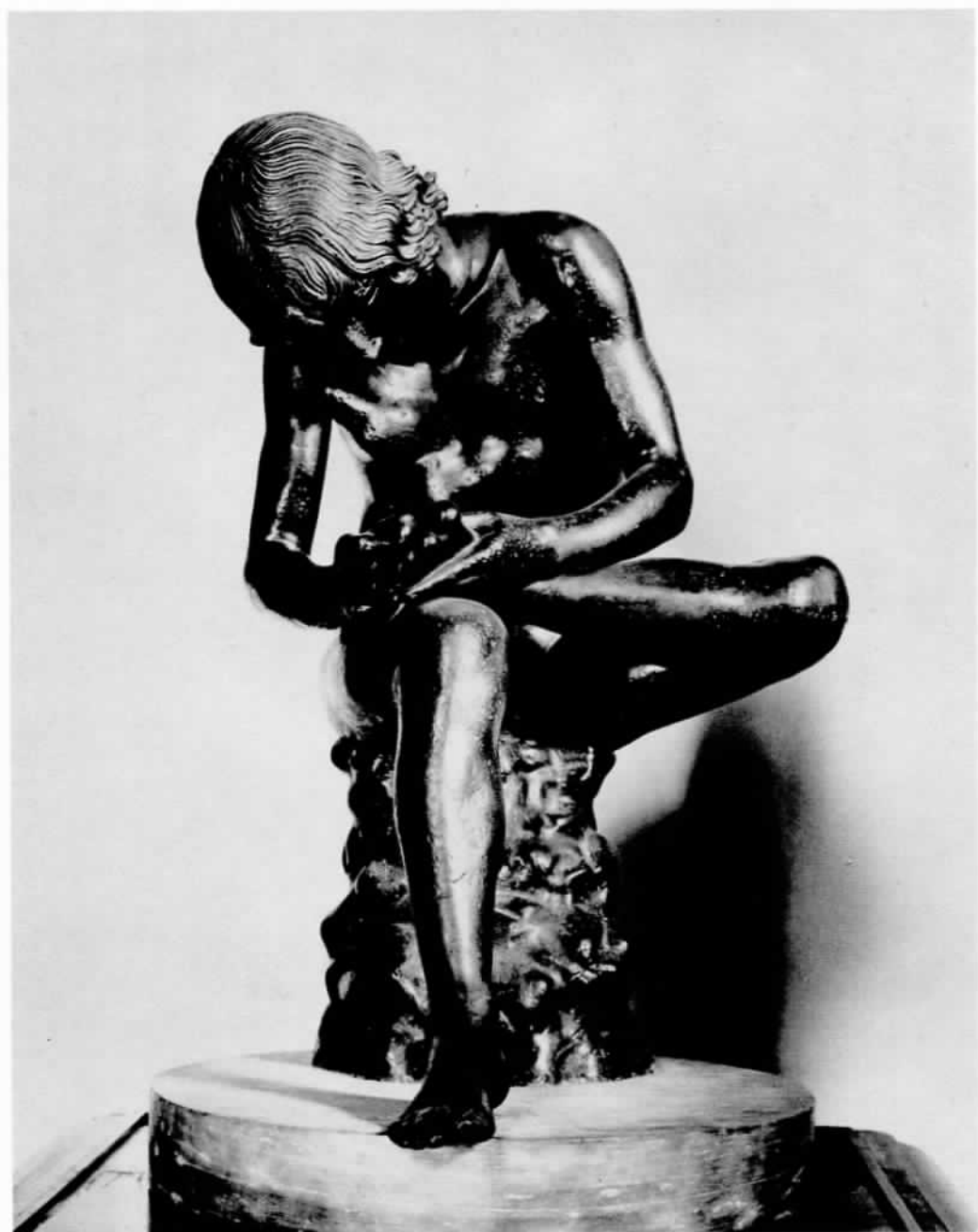




13. Boy extracting a thorn;  
fountain; Roman; British Museum  
(photo: same)



14. Boy extracting a thorn;  
fountain from Antioch; Roman;  
Baltimore Museum of Art  
(photo: Antioch Excavations)



15. Boy extracting a thorn; bronze; early Roman; Palazzo dei Conservatori, Rome  
(photo: Alinari)



16. Venus of Benghazi; University Museum, University of Pennsylvania (photo: same)

17. Crouching Venus; Roman; Metropolitan Museum of Art, New York, Rogers Fund, 1909 (photo: same)



18. Crouching Venus; fountain from Antioch; Roman; Antioch Museum (photo: Antioch Excavations)





19. Negro on a crocodile; possibly a fountain (crocodile's head restored); British Museum (photo: same)